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have been illuminated by the work of sociologists like S. D. Clark, for example in *The Suburban Society* (1966) and by anthropologists like Stanley Barrett, notably in *Paradise* (1994). By failing to connect his vision with the insights of these other scholars, McIlwraith has weakened his argument that landscape is an important element in social life.

Since the time Hoskins was writing there has been a steady growth of interest in landscapes, both urban and rural. Especially in the past decade, this trend has been accompanied by a new theoretical sophistication, by debates about the meaning and even the objective existence of landscapes. McIlwraith has not been troubled by such debates. A believer in patient observation and clear prose, he subscribes to the traditional view that cultural landscapes can themselves reveal how they were made, and by whom. His book is a testament to the continuing relevance of such a view. Anyone who is interested in the landscape of rural, and small-town Ontario will read it with profit and enjoyment.

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No other Canadian city has so consciously cultivated its own image as Victoria has. As Vancouver artist, writer and architecture critic Robin Ward notes, Victoria's "urban fabric" has been "enthusiastically embroidered" ever since the days of HBC Governor James Douglas. In 1862, the city's first mayor, Thomas Harris, for instance created a Committee of Nuisances to prettify the city. The instinct was perpetuated by image making, and using his journey to reveal Victoria instead as a city of "metropolitan veneer was cracking" and that economic decline provoked the city to capitalize on its past as a base for tourism. What is striking is the rich evidence of his book invites us to draw our own conclusions. Victoria, for instance, emerges as a polyglot community, a mishmash of largely imported influences.

Architecturally, the city was a stew of varied styles—eastern Canadian banking architecture, Tudor revival, Gothic revival. Socially, the mix included everything from English remittance men to participants in Chinese Tong Wars. What is striking is how consistently this west coast community-in-the-making eschewed indigenous values. When Emily Carr chose to depict and celebrate the local landscape and native folklore, her work was shunned by the provincial government because it was "too
brilliant and vivid to be true to the actual conditions of the coast villages." She was "marginalized." Similarly, there was little indigenous architecture. English-born Francis Rattenbury, the city's most industrious architect, stamped Victoria forever with his designs for the Empress and Legislative Buildings. Yet, Ward admits that "Ratz" work was highly derivative and that he "played safe, if entertaining, games with late Victorian styles. ... He was "a better promoter than an architect." Elsewhere in Victoria, new homes were selected from English and American pattern books and built to evoke just the right social statement. One could thus argue that Victoria is just the opposite of the genuine article it presents itself as being, a concoction of external influences worked up against the grain of its intrinsic virtues. Even if Robin Ward shies away from probing analysis in favour of a photo album approach to architectural history, we can be grateful that he has furnished us with such readable and fascinating material for our own ruminations. This is the sort of book that should prompt the reader to set off on Sunday afternoon walks to explore the sites it chronicles, before returning home to a pot of Murchie's tea, some Rogers' chocolates and some vigorous discussion of just what kind of a city Victoria actually is.

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